CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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NAT'L EXHIBS' MEETING FOR OTTAWA

THEATRE TV, PUBLIC RELATIONS ON EXHIBITOR BODY AGENDA

The place of television in the Canadian motion picture industry will come in for thorough discussion at the first meeting of the National Committee of Motion Picture Exhibitors Associations of Canada, to be held at the Chateau Laurier, Ottawa, on October 12 and 13. The Steering and Planning Committee, which will meet on the night prior to the opening session, will place TV, a serious and complicated matter in Canada, on the agenda.

Influence of the recent industry conference in Chicago, an historic one, is bound to be felt in Ottawa, for J. J. Fitzgibbons, chairman of the National Committee was present. Although, from a Canadian standpoint he was in Chicago as an observer

(Continued on Page 3)

CAB Talks TV To Royal Commiss'n

The Canadian Association of Broadcasters, which months ago asked that Famous Players be denied a television license on the ground that TV is part of the "rapidly-expanding art of broadcasting," made its position clear with regard to the new medium

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Catholic Register Vs. CBC's Pratley

The Catholic Register of Toronto aimed a stinging rebuke at Gerald Pratley, CJBC film critic who, in his "This Week at the Movies" program, called the 20th Century-Fox feature, Come to the Stable, "another of Hollywood's growing flood of propa-

(Continued on Page 8)

World Series TV For Theatres

The World Series will be televised on several theatre screens in the New York area as part of an experiment by the office of the baseball czar, A. B. Chandler, to explore the financial possibilities of the game offered in that form.

Price and whether a film will accompany the Series hasn't been decided yet by the Fabian circuit, which is said to have paid $10,000 for exclusive theatre rights in Brooklyn.

Gillette advertising goes with the deal.

If successful economically it will be an annual offering.

Construction Pace Continues Lively

News of theatre construction and alteration across Canada during the past week was very lively, although but one new situation opened. Several projects got under way or reported good progress and plans were announced for a drive-in, with a

(Continued on Page 3)

Cast In 'Count Three'

Glenn Ford and Barbara Hale will have the leads in Columbia's Count Three and Pray.

Shooting Completed

Shooting has been completed on Republic's Sands of Iwo Jima, which stars John Wayne.

WON'T SHOOT 'CARIBOO TRAIL' IN BC.

Producer Nat Holt, who made Canadian Pacific, will shoot Cariboo Trail in Colorado instead of British Columbia. Lateness of the season and possibility of adverse weather are the reasons. The Colorado terrain is similar, he says.

The recent quarterly report of the Canadian Co-operation Project stated Holt planned a second picture to be made in Canada as "a result of the excellent co-operation received through the CCP."

ALBERTA UPS 16 MM. CENSOR FEES

Censorship fees for 16 mm. films have been raised from $2 to $4 per reel in Alberta for those who do not hold exchange licenses. An exchange license costs $250 and no distinction is made between 16 and 35 mm. applicants, as is the case in Ontario, where the first costs $50 and the second $100.

UNIONS PROTEST ONE-MAN BOOTH

Representatives of the Canadian Trades and Labor Congress and the Alberta Federation of Labor carried a formal protest to the Provincial government against the decision of a five-man committee that one-man projection booths are okay in Calgary, Edmonton, Medicine Hat and Lethbridge.

Reduction of personnel will not only increase fire hazards, they said, but will cause serious unemployment.

IFD-Astral Arrangement On Physical Distrib'n

New sales manager for Canadian distribution of the product of Associated British-Pathe Ltd. is I. H. Allen, it was announced in Toronto last week by N. A. Taylor, president and general manager of International Film Distributors. At the same time the IFD head revealed that the franchise of the British production company had been renewed, following the visit to Toronto of MacGregor Scott, AB-P foreign distribution manager.

Another phase of the Taylor-Allen arrangement is that IFD has taken over the physical distribution of the product of As-

(Continued on Page 8)

Hughes Buys Story

Howard Hughes has purchased Dale Van Every's screenplay, Gaunt Woman, adapted from the Edmund Gilligan novel.

Melford, Rawlins Form New Indie

Frank Melford, veteran film producer, and John Rawlins, noted director, have formed a new Independent company, which will be known as Ventura Pictures Corporation, to make three pictures for Eagle Lion (Hollywood) release.

The two film executives, who first pooled their talents in turning out the highly successful Massacre River, have set as their initial Eagle Lion film an outdoors action story, The Boy From Indiana.

In 'The Gunfighter'

Screen actress Jean Parker has been assigned a prominent featured role in 20th Century-Fox' The Gunfighter, Nunnally Johnson production which stars Gregory Peck and Millard Mitchell. Henry King will direct.

'The Jazz Singer'

The Jazz Singer, history-making film which ushered in talking pictures, has been scheduled for immediate production by Warner Brothers. Modern version will be produced by Lou Edelman and scripted by Louis Meltzer.

CBC's CLYDE GILMOUR VS. MPTAO's MAIN

A discussion of the function of film critics and values used in reviewing motion pictures will take place at 5.30 p.m. on October 9th over the CBC network. Clyde Gilmour, CBC and Vancouver Sun critic, and H. C. D. (Dick) Main, president of the Motion Picture Theatres Association of Ontario, will participate in the coast-to-coast broadcast.

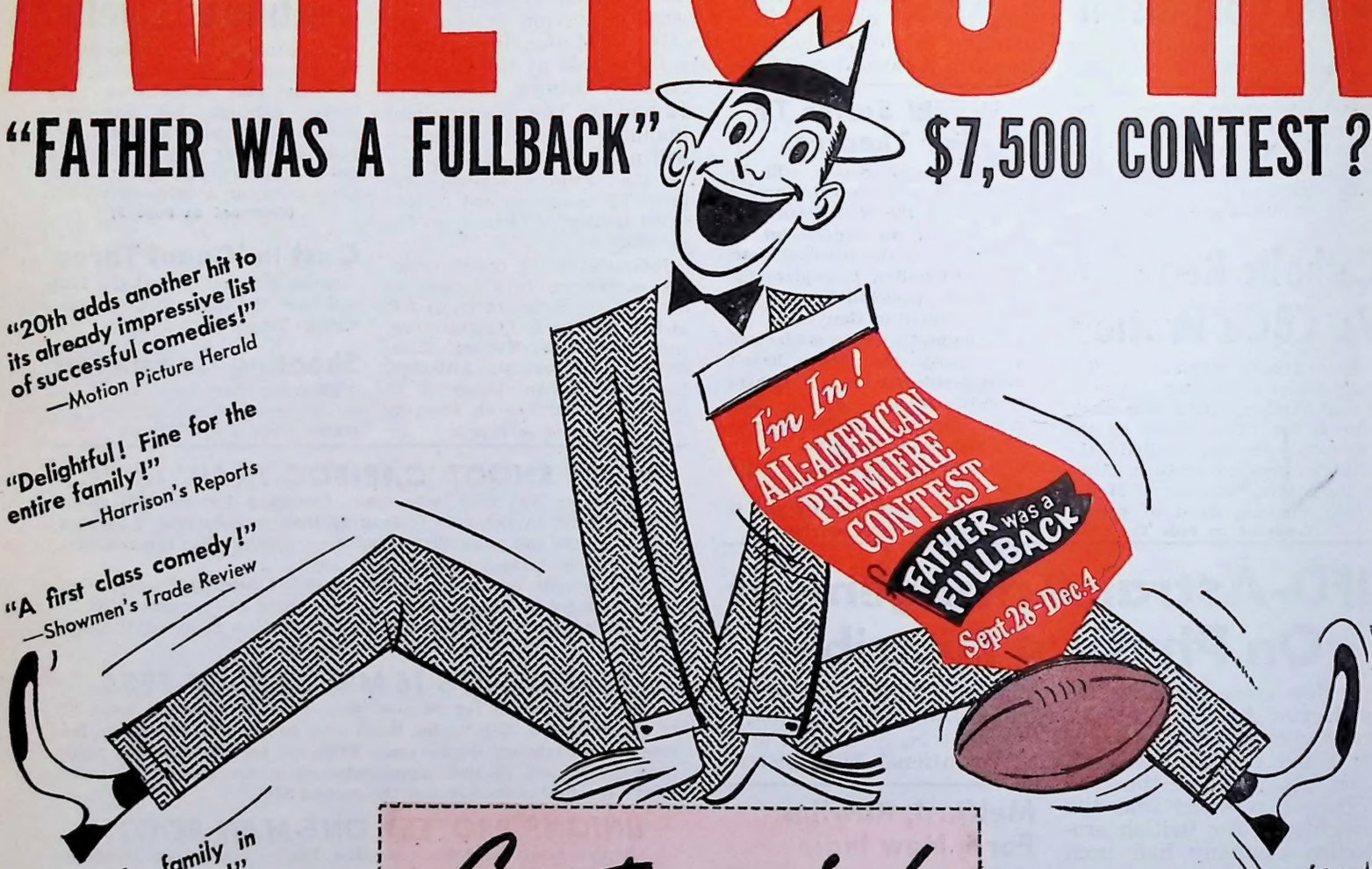
ARE YOU IN

"FATHER WAS A FULLBACK" $7,500 CONTEST?

"20th adds another hit to its already impressive list of successful comedies!"
—Motion Picture Herald

"Delightful! Fine for the entire family!"
—Harrison's Reports

"A first class comedy!"
—Showmen's Trade Review



"Fun for the family in generous proportions!"
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—Film Daily

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20th CENTURY-FOX

BUILDING PACE

(Continued from Page 1)

second one being a possibility. Additionally, several theatres reopened after a complete renovation and rebuilding program.

E. Massicote and G. Lachapelle have opened their 300-seat Royal Theatre in **L'Epiphanie, Que.**, the first there.

A second drive-in, costing $150,000 and capable of accommodating 550 cars, is planned for **Regina** by a group of local businessmen. It is also heard unofficially that Famous Players will build a drive-in in **Sarnia, Ont.**, where the Ochs Management Company has already announced one. According to a trade paper report, J. J. Fitzgibbons, president of FPCC, said that his company would set up a special drive-in department, which indicates that Canada's major circuit has developed a greater interest in the field. At present it controls a number of drive-ins, which it purchased in Ontario, and it is interested with Western Theatres in the building of others in the West.

Under way are D. R. Girouard's house in **Notre Dame de Lourdes, Man.**; the first theatre for **Weekes, Sask.**, being built by J. Siery; and the replacement for W. R. Pyle's old 150-seat Dreamland, the only one in **Rockglen, Sask.**

J. D. McKenzie has reopened his Orpheum, the only theatre in **Estevan, Sask.**, after a complete rebuilding job, including an additional 100 seats, and J. Trow has finished the alteration and renovation job to his O'Connor Theatre in **Huntingdon, Que.** Work has started on renewing the 850-seat Edison in **New Westminster, BC,** operated by Mrs. F. L. Kerr in association with Famous Players.

Title For RKO Film

Bride for Sale has been set by RKO as the final title for the Crest Production romantic comedy known as Love Is Big Business while in production. Claudette Colbert, Robert Young and George Brent are starred.

FOR SALE

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TWO—Top, Two Lower Magazines (Simplex).

TWO—Strong Lamps, 10/1/4 Mirrors.

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National Committee

(Continued from Page 1)

only, he was asked to speak and assured the top-rank gathering that Canada was much interested in results of the meeting. He had participants' status, however, as a member of the Motion Picture Association of America's committee of trustees for the industry's public relations short subject series.

The Canadian trade press publishers will be invited to Ottawa as observers. USA publishers were present at the Chicago meeting. Taxation and public relations will be among the subjects on the agenda. Committees will be organized and these will pass resolutions, after which each member will return to his home Association for approval or rejection of them. An unanimous okay will be necessary before resolutions are translated into action, so that the seeds of disharmony are not left to grow.

The Ottawa meeting will also be an unique one, since the National Committee, which was created in Toronto in December, 1947, by representatives of Provincial and regional associations, is the first coast-to-coast exhibitor organization in the history of the Canadian motion picture industry.

In 1947 the Motion Picture Theatres Association of Ontario invited each Canadian exhibitors' body to send a delegate to its annual meeting in Toronto for talks on the amusement tax problem. Establishment of a national organization was not contemplated prior to the meeting but grew out of it.

Secretary-treasurer of the National Committee is A. J. Mason, president of the Maritime Allied Exhibitors Association, mayor of Springhill, NS, and member of the Legislative Assembly; and his assistant is A. H. Jolley, executive secretary of the Motion Picture Theatres Association of Ontario.

J. J. Fitzgibbons, Toronto, Arthur Hirsch, Montreal, and A. J. Mason, Springhill, NS, are on the By-Laws and Constitution Committee.

On the Ways and Means Committee are Morris Stein, Toronto; Ben Freedman, Toronto; Basil Salamis, Montreal; and Robert Hurwitz, Winnipeg.

The Legislative Committee is composed of Morris Stein, chairman; Arthur Hirsch; A. J. Mason; Matt Park, Calgary; Mesho Triller, Winnipeg; and Maynard Joiner, Vancouver.

The Public Relations Committee is made up of Clare J. Appel of Toronto, chairman; Ken M. Leach, Calgary; Frank Gow, Vancouver; F. Gordon Spencer, Saint John, NB; Robt. Hurwitz; and Basil Salamis.

Among the groups which will be represented are the Quebec Allied Theatrical Industries, Manitoba Motion Picture Exhibitors Association, Saskatchewan Motion Picture Exhibitors Association, Alberta Theatres Association and Allied Theatres of Ontario.

USA Buys Less From Canada

A sharp drop in exports to the United States during July resulted in a four per cent decrease in Canada's domestic shipments abroad compared with a year ago.

The Federal Statistics Bureau in Ottawa reported last week that our exports to the United States slipped to $104,391,000 during the month from $118,930,000—a drop of 12.3 per cent.

This decrease, along with smaller exports to Latin-American and continental countries, was somewhat offset by higher shipments to the United Kingdom and other commonwealth lands.

Total July exports of $241,300,000 compared with $250,900,000 in July last year. Exports to all countries for the first seven months of the year were slightly higher than in the same period of 1948—$1,655,900,000 compared with $1,651,000,000.

Seven-month total of exports to the United States was $795,251,000, up $30,271,000 over 1948.

Among principal commodities, there were marked increases both in July and the cumulative period in the exports of wheat, newsprint paper, nickel, zinc, copper, farm implements and machinery, cattle, cheese and locomotives and parts.

Exports of planks and boards, woodpulp, unmanufactured wood, aluminum, fish and fishery products all were lower in both periods. Exports of wheat flour were higher in the month but down in the cumulative period.

JACK LABOW

He recently succeeded Jack Bernstein as Toronto branch manager of RKO. Bernstein had been promoted to management of the Cleveland branch.

Show 'Candy Break' Really Pays Off

During his recent visit to California Keith Wilson, manager of the Odeon, Brampton, Ontario, picked up the idea of a three-minute candy intermission.

About 8.30 a color trailer showing a beautiful candy stand comes on, with copy reading "For your comfort and convenience — a three-minute intermission." It all takes about a minute.

This has tripled the theatre's candy business. Exhibitors will find it worth imitating, for candy is now a standard part of theatre revenue.

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4 *Terrific Record Weeks at the Biltmore, Toronto!*

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'NOT WANTED'

IS THE STORY OF AN UNWED MOTHER
TOLD WITH HONESTY AND SINCERITY!

A Film Classics Production

ASTRAL FILMS

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CENTRES

HOME OFFICE:
277 VICTORIA ST.
TORONTO

CAB TALKS TV

(Continued from Page 1)

and the CBC, which controls it, before the Royal Commission in Ottawa. It asked:

1. That steps be taken to permit private enterprise to enter the television field quickly.
2. That the regulation of television "be placed under separate regulatory authority," along with AM broadcasting.
3. That "the period of time for which television licenses are granted must be realistic in relation to the financial and other risks involved." It also requested "full and free access to television program material by line, kinescope and film from every possible source."
4. That the CBC should not enter the commercial TV field.
5. That the Canadian Broadcasting Act, which gives the CBC power over radio and TV, be rewritten to give recognition to the existence of a private radio system in Canada.

The CAB brief was presented by William Guild of Lethbridge, Alberta, chairman of the board of directors, who answered many questions put to him by the commissioners.

Neither the CBC nor the CAB brief made mention of theatre television. Famous Players, only applicant among the theatre companies, placed no brief before the Commission.

Earlier A. D. Dunton, CBC chairman, said the Board of Governors had received no reply to a suggestion that private enterprise get together on the establishment of stations in Montreal and Toronto. The CBC, in its brief, had asserted that its powers extended to TV as well as radio and observed that straight private commercial operation would inevitably be primarily a means of projecting non-Canadian materials into the Canadian home. All the economic pressures which push sound broadcasting in this direction would be intensified in television.

The Toronto Globe and Mail, in an editorial entitled "Radio's Future in Canada," supported the CAB's suggestion of an independent public commission, along the lines of the USA's FCC, to govern radio and TV in Canada.

Shooting Under Way On UA's 'The Whip'

Shooting has begun in Hollywood on The Whip, Hal E. Chester's first production for United Artists, which stars Dan Duryea, Gale Storm and Herbert Marshall.

The picture is being filmed at the Allied Artists' studio under the direction of Cyrus Endfield, with Stanley Cortez behind the cameras. Bernard W. Burton serves as associate producer.

GARSON M. SOLOWAY PASSES

Ontario theatre men were saddened by news of the sudden passing of Garson M. (Gus) Soloway at the age of 35. He was a partner with Barney and Frank Goldhar in the Kent and Paramount theatres, Toronto, and the Mountain, Hamilton, as well as vice-president of another of their joint interests, the Maple Leaf Plastic Co., Toronto.

Born in Toronto, he was a member of a number of local bodies, among them the Variety Club, the Masonic Order and the B'nai B'rith, as well as serving on the boards of the University Synagogue Young Men's Club and the Brunswick Avenue Hebrew School. Several years ago he served on the board of the Independent Motion Picture Exhibitors Association of Ontario and was active in the formation of Allied Theatres as a co-operative booking and buying organization.

Surviving are his widow, the former Blanche Feinberg, and his son, Gordon; his parents, Mr. and Mrs. Soloway, and two sisters.

WARREN PROMOTED BY 20th CENTURY

Ernie Warren, manager of the dual Elgin in Ottawa, Ontario, has been named city supervisor of Twentieth Century Theatres' units in the Capital by M. L. Axler, the company's theatre operations' chief. Houses in Warren's field include the Imperial, Rideau, Nelson and the Elgin, which he continues to manage and will use as his headquarters.

Warren started as an usher with Famous Players in 1931 at the Palace, Hamilton, and rose to the management of theatres under various policies. He resigned as manager of the Tivoli, Hamilton, to handle 20th Century's Midtown, Toronto, in 1940 and a year later joined the RCAF. On his return in 1945 the company sent him to the Elgin.

VAUDE CONSIDERED IN TORONTO

Vaudeville at Loew's Uptown, Toronto, depends "on what arrangements can be made with stagehands and musicians and on what is available for the stage," stated Stanley Gosnell, manager of that theatre. The question of bringing stage shows back had been under consideration for some time.

Meanwhile RKO was playing vaudeville in 14 cities, the Schine circuit of NY State planned to put it in 300 theatres as did the Butterfield circuit in the Middle West, AGVA was claiming that acts would be working on a 40-to-50 week schedule, and a circuit was busy in Texas, Arkansas and Oklahoma.

"Nation Going Wild Over Vaudeville," is the heading on a story in the NY Times. But in Canada the surge of several months ago died down. Big Time variety is still to be tested in Canada.

MANY SIGN CONTEMPT APPEAL

There are 382 signatures of writers, actors and other professional persons on a brief to be presented to the USA Supreme Court in connection with the appeals of John Howard Lawson and Dalton Trumbo, screen writers charged with contempt because they wouldn't answer the questions of the Un-American Activities Committee in Washington.

The brief contends that the effect of the hearings was "clearly censorial" and thus a violation of the freedom guaranteed under the Constitution.

Among those who signed the brief are Alexander Meiklejohn, president of Amherst College, John Huston, Burt Lancaster, John Garfield, Charles Chaplin and Shelley Winters.

USA TOA BEEFS AT RENTALS

The Theatre Owners of America, gathered in Los Angeles for its annual meeting, condemned certain practises which had grown out of the USA Government's anti-trust action, which was intended to revive competition and benefit exhibitors.

Representatives of 9,500 American theatres agreed unanimously and with emphasis that competitive bidding is being used by distributors to exact exorbitant rentals. Ted Gamble, chairman, said that under the present system the exhibitor had no way of knowing who his competitor was or the price he has to bid against.

U-I Signs Actress

Marilyn Maxwell has been signed by Universal-International to play the feminine starring role in The Last Count, based on the novel by Henry Edward Helseth. Aaron Rosenberg is producing and Crane Wilbur directing.

To Star In 'Deported'

On the strength of his first motion picture performance in Sword in the Desert Jeff Chandler, a comparative newcomer, has been selected by Universal-International to star opposite Marta Toren in Deported.

GUS SOLOWAY

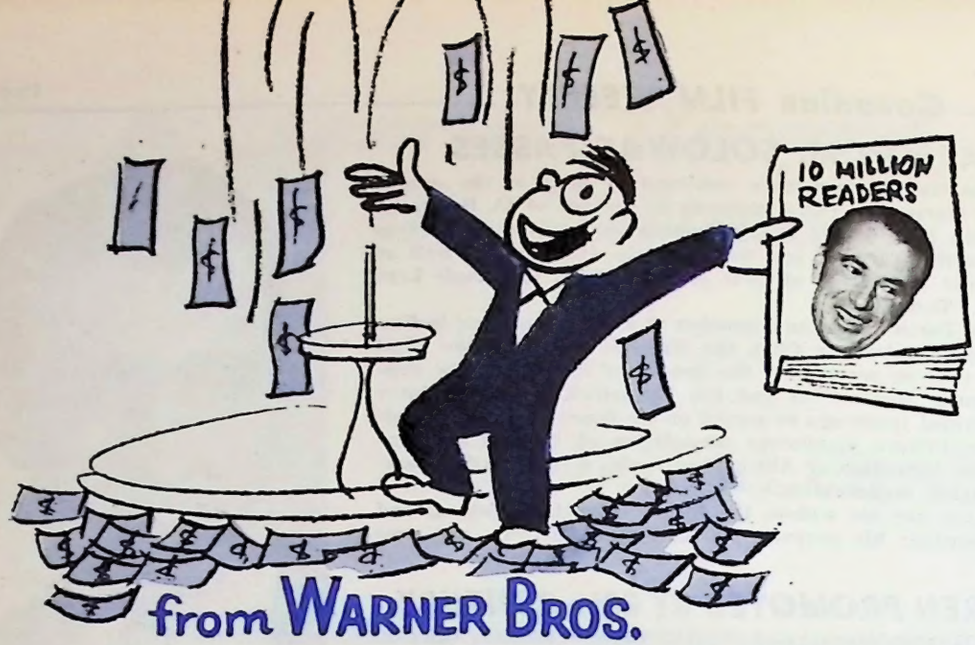
His sudden passing at the age of 35 was a shock to the Ontario theatre community.

Snag For JARO Juvenile Program

In May, 1944, J. Arthur Rank started the production of films specially for the pleasure and education of children. Rank's theatre circuits in Britain and overseas operate moving picture clubs for children from seven to 15 years of age, and meet every Saturday morning.

This production project is now experiencing great difficulty due to the Children and Young Persons Act of 1933, under which no child below the age of 15 can be employed in motion pictures. A person of 15 years or more is considered old by the members of the clubs and all British film companies are anxious to have this Act repealed. At an exhibition of children's films given by the Rank Organization last month, representatives of various film organizations were present and during the discussions a group of producers was very critical of the fact that parents of talented children are taking them to other countries to act in films. At this exhibition one film was shown which was made by Rank in Austria, using a child of seven as the main actor.

Children's films are now sent to the Rank Organization in Canada, Australia and New Zealand, and many are shown in The Netherlands. A few are now being shown in Sweden and Finland. These films are also reduced to 16 mm. size to be shown in schools, homes, institutions and children's hospitals. During 1949, Rank plans to produce five long stories, one travel film, one cartoon, one newsreel, two serial films and three films depicting life in some foreign country.



from WARNER BROS.

THE FOUNTAINHEAD

Everywhere it pours money!

from WARNER BROS

THE GIRL FROM

Everywhere it's k

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IT STARS
DENNIS MORGAN
DORIS DAY
JACK CARSON

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SYDNEY
RONALD

IT HAS 7 NEW SONG HITS BY THE "IT'S MAGIC" TEAM, STYNE and CAHN

Screen Play by Jack Rose and Mel Shavelson • From a Story by

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S THE MONEY MUSICAL VERY APPROPRIATELY TITLED

at Feeling

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IT HAS A WHOLE WARNER STUDIOFUL OF GUEST STARS INCLUDING...

Y COOPER ☆ JOAN CRAWFORD ☆ ERROL FLYNN

GREENSTREET ☆ PATRICIA NEAL ☆ ELEANOR PARKER

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WARNER BROS. ARE GEARED TO GO AS NEVER BEFORE!

DIRECTED BY
DAVID BUTLER · ALEX GOTTLIEB
PRODUCED BY

Hammond • Music by Jule Styne • Lyrics by Sammy Cahn • Musical Direction by Ray Heindorf • Musical Number Staged and Directed by LeRoy Prinz

ASTRAL-IFD

(Continued from Page 1)

tral Films, of which Allen is the leading figure. These and other moves are part of the reorganization of IFD, which recently let its Eagle Lion (Hollywood) features go to Eagle-Lion Films of Canada, and of the expansion of Astral Films.

International Film Distributors will offer physical distribution to other companies in the Canadian field and Victor Roberts, head of its accounting department, has been promoted to manager of exchange operations by Taylor.

Astral Films has strengthened its organization by additions to its staffs in each of its six branches. In order to provide better service to the exhibitor the company has taken more ample quarters in every centre, with the Toronto head office now in the film exchange building on Victoria Street.

News of Astral's moves and its ambitious plans for the future was made public while Bernard Kranze, general sales manager of Film Classics, was in Toronto for talks with Allen. Astral handles the product of Film Classics on this side of the border.

Film Classics has matched the majors with Not Wanted, now playing to record audiences across Canada, and Lost Boundaries, a great grosser in the USA, which opened here recently. Joseph Bernhard, the company's president, announced recently that it would operate as distributors only and would finance production by Independents.

Fifteen important pictures will be offered by Film Classics through Astral next year among them features from Ida Lupino, producer of Not Wanted, and Louis de Rochemont, who is responsible for Lost Boundaries.

Astral Films will also distribute Robert Flaherty's The Louisiana Story to Canadian theatres.

New Columbia Title

The Reckless Moment is the new title given by Columbia to the drama which was filmed as The Blank Wall, starring James Mason and Joan Bennett. The picture was produced by Walter Wanger.

Cecil Black SARO's Western Div Head

Western division manager for Selznick-Alliance Releasing Organization is Cecil Black, formerly of International Film Distributors. Black, named to his post by General Sales Manager Joe Marks, will be in charge of the territory between Winnipeg and Vancouver. His headquarters will be in Vancouver.

TORONTO MOTION PICTURE CRITICS SWITCH TO CALVET

The lads who stare at shadows every day to earn their daily Ry-Krisp have to be exposed to light and substance now and then—just to assure them there is more to life than flat fleeting figures. Here are a couple being reassured—and how. On the left Stan Helleur of the Telegram has just captured Corrine Calvet's attention from Herb Whittaker of the Globe and Mail. Only for a moment, no doubt.

Miss Calvet, new Parisienne actress, was honored at a luncheon tendered to her by Paramount in the Fiesta Room of the Prince George Hotel. Her first American Film is Hal B. Wallis' Rope of Sand. The star was accompanied by her husband, John Bromfield, who is under contract to Paramount. Both visited Montreal also and took part in a number of public events in each city.

British Invention Reduces Retakes

From London, England, comes the news that a machine has been invented which will do away with the reassembling of players after the shooting on a scene is over. The delayed retake is an expensive proposition and its elimination will mean much to movie economy. Called a telefinder, the machine is a product of Pye Telecommunications Ltd., of Cambridge.

It is a combined movie and television camera and projects the scene being filmed instantaneously on any desired number of screens while actual shooting is in progress.

The screens will show exactly what is going "into the can" on the film. Mistakes can be spotted immediately instead of waiting a day to have the film developed and run off. Thus necessary retakes can be made on the spot, without having to reassemble the cast and reset the stage.

The telefinder had its first full-scale test at the hand of director Alfred Hitchcock recently during filming of Stage Fright.

A spokesman for Pye Telecommunications said the scene could have been piped miles away, if desired.

The telefinder is incorporated into the soundproof box which holds the movie sound recording apparatus. Only the camera, which weighs 40 pounds, is on the shouting stage.

St. John Says UK Quota Too High

Interviewed by Jack Karr of the Toronto Daily Star during his recent visit to Toronto, Earl St. John, an executive producer for the J. Arthur Rank Organization, admitted that the British quota was not a sensible one.

"Our quota—45 per cent—for British pictures on British screens was undoubtedly set too high and too hurriedly," he told Karr. "We simply haven't the machinery or the artists in England to live up to that quota. But ish or reduce the quota.

The British had realized that they can't compete with Hollywood in making certain types of pictures, nor could the Americans match Elstree in its ability to turn out other kinds.

Meanwhile officials of two film workers' unions, R. Bond and P. Pilgrim, warned the Trade Union Congress, in session at Bridlington, England, that American producers are putting the strongest pressure on to abolish or substantially reduce the quota.

"If Hollywood pressure succeeds," Bond said, "it will kill our film industry and once again open our movie theatres to wholesale dumping of American products," a view that was concurred in by Pilgrim.

While in the USA, St. John, who produced The Perfect Woman and other films, made deals with three majors for joint production of one film each in Britain.

CATHOLIC REGISTER

(Continued from Page 1)

ganda on behalf of the Roman Catholic Church." The film, starring Celeste Holm and Loretta Young, is the story of how two nuns raise funds for the building of a school for children.

"To those who are posted on Hollywood offerings the flood of Roman Catholic propaganda is as tall a tale as that in Grade Two school readers of the chicken who raised an alarm of the sky falling down when a leaf fell on its head," the Register said.

Calling Pratley's phrase a "canard," the editorial described him as "a victim of hallucination resulting from his religious phobia" and challenged his finding that the film is "sentimentally sticky." It accused him of being "abnormally allergic to emotional embarrassment" and answered: "Normal persons would say that the rippling humor streaming through Come to the Stable is as prophylactic of sentimentality as a snowfall is of hay fever."

Pratley's statement that the song in the picture was "quite banal and adds nothing to the story" also drew the fire of the Register, which observed that "The judgment of a critic is naturally subjective and it is idle to dispute about tastes. But perception is objective." Because of this "one doubts whether he had paid attention to the story on which he was assigned to broadcast."

This opinion the Register supports with the explanation that "the song is supposed to attain popularity, and popularity does not exclude banality. It is the melody that matters to the story which develops from the fact that the composer has unconsciously plagiarized music he had heard at a convent in France. The music is far from banal. It is genuinely reminiscent of Gregorian with adaptation to the needs of Hollywood popularity."

The editorial then quotes the critics of the three Toronto daily newspapers as having found Come to the Stable to be a dignified family film with appeal for persons of all faiths.

WB Staff Changes To Handle Speed-Up

Changes in Warner Brothers' sales staff, necessitated by the company's speed-up selling in its new "geared to go" policy, have been announced by Ben Kalmenson, vice-president in charge of distribution.

Included in the shifts was the appointment of Norman Ayers, southern division sales manager, as assistant to Jules Lapidus, eastern division sales manager, whose territory includes Canada.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 14, No. 36 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

TOP O' THE MORNING

with Bing Crosby, Barry Fitzgerald, Ann Blyth, Hume Cronyn.

Paramount 100 Mins.

CROSBY-FITZGERALD TEAM AGAIN A VERY RIGHT COMBINATION. STORY, WITH WITTY BASE, RAMBLES CONSIDERABLY. AUDIENCE EXPECTANCY CONSIDERED. THE GROSSES SHOULD BE INTERESTING.

Somebody swipes the famous stone from Blarney Castle. That is a fine starting point for anybody's film story. It provokes the imagination. And with Bing Crosby and Barry Fitzgerald involved in the doings which ultimately return the missing fragment to its rightful place the expectancy in entertainment runs high. But it is necessary to also report that the story rambles around considerably, becomes frequently incoherent and there is confusing overemphasis on the Gaelic tongue.

Crosby and Fitzgerald do not let the audience down however in the matter of dialogue byplay and the matching of wits. The team is again a very right combination and their boxoffice draw should rack up interesting grosses once more where audience expectancy is considered.

Perhaps the basic fault of the screenplay is the absence of concentration on the wild fiction of the basic theft which motivates the script. The authors have given much attention to the factors of an old legend, related by an old "Biddy," who predicts the dire events which almost wreck the romance of Crosby and Miss Blyth.

Crosby has the best humorous sallies and cracks in the show with a few nifties contributed by Fitzgerald. His suavity is there.

After about an hour and a half of playing at solving the case, Crosby with the assistance of John McIntire, sets the trap which springs on the guilty man. The plot at this moment slips into a suspenseful mood heightened by a chase through a spooky woods. The drama that follows has a mock serious, playacting tone. In a matter of moments the Blarney Stone is found.

CAST: Bing Crosby, Barry Fitzgerald, Ann Blyth, Hume Cronyn, Eileen Crowe, John McIntire, Tudor Owen, Jimmy Hunt.

CREDITS: Producer, Robert L. Welch; Director, David Miller; Written by Edmund Beloin, Richard Breen; Photography, Lionel Lindon.

DIRECTION: Suitable. PHOTOGRAPHY: Good.

DeFore Signs Pact

Don DeFore has signed a new contract with Hal Wallis, under which he will make one picture a year.

COME TO THE STABLE

with Loretta Young, Celeste Holm.

20th-Fox 94 Mins.

ONE OF THE BRIGHTEST LIGHTS OF THE YEAR TO DATE. GRACEFULY HANDLED IN EVERY RESPECT. SPARKLING BRIGHT BLEND OF STORY ELEMENTS. KEEN JOB OF STORYTELLING. MISSES YOUNG'S AND HOLM'S PERFORMANCES WILL BE TALKED ABOUT.

Here is a film entertainment that is by any standards one of the brightest lights of the year to date. From all points of view it is rewarding. It has a fundamental honesty, sincerity and is gracefully handled in every respect. Clare Booth Luce's story has a buoyant quality which achieves fine translation in the performances of Loretta Young and Celeste Holm. The levity in the script is handled brightly and with much novel appeal. It has its serious side, too.

In his direction Henry Koster gave a sparkling, bright blend of theatrical elements with expert storytelling. His cast is uniformly excellent. The screenplay of Oscar Millard and Sally Benson has glib tasteful sensitive and intelligent qualities which get over to the viewer easily and with strong degrees of refreshing novelty.

Here then is a distinctly unusual story which stands to capture the current attention of the general audience and indeed send them away happy and very much the better for their experience. It is a story related with much humanity and brillantly touched off here and there with fine moments of lightness and surprise

Delivering herself of still another fine role, Loretta Young is paired with Celeste Holm this time. They play a pair of nuns who come from France to New England where they hope to build a hospital for children. This being the basic theme of the story it is delineated with a complimentary ardor that should cause them to become two of the most talked about performance of the season. In supporting parts Elsa Lanchester, Hugh Marlowe, Thomas Gomez, Dorothy Patrick, Basil Ruysdael, Regis Toomey and other stalwarts are uniformly effective and convincing.

Arriving in Connecticut in mid-Winter, The Misses Young visit Elsa Lanchester's studio set up in a stable where she paints religious themes. They immediately announce their purpose also stating that they have no money and not even a site for their project. Miss Lanchester takes the two nuns in and the next morning at dawn they are out inspecting a nearby hill which they fancy. Thomas Gomez is the absentee owner. Hugh Marlowe, a composer, lives nearby. The nuns go to the local bishop, explain their plans and are given the go ahead signal. They borrow Marlowe's jeep and drive to New York to see Gomez. This is a widely comic sequence enhanced by actual locale shooting. Gomez seems to be in a shady sort of business but when he learns they are from France, near Rouen where his only son was killed in the war, he softens and gives them the deed to the property.

What remains now is to raise funds for the hospital and with the arrival of about a dozen other nuns from France they set about to make baskets, jams, hooked rugs and such like in order to pay off a temporary structure which they have converted.

Marlowe in the interim has gone to Hollywood and on his return is annoyed by the proximity of the nuns and their project. In one of the ensuing sequences it develops that Miss Holm was a champion tennis player before she took her vows.

Marlowe decides to take a drastic step and prevent the nuns from succeeding in their endeavors but he is dissuaded when it comes about that his hit tune was derived unconsciously from a Gregorian chant which the nuns had sung in their convent in Villiers. Feeling in debt to the sisters for his song, Marlowe contributes the necessary money to enable their work to go on and the conclusion comes as the place is being dedicated.

Come to the Stable is one of the finer things of the season that should prove rewarding in every exhibitor-audience sense.

CAST: Loretta Young, Celeste Holm, Hugh Marlowe, Elsa Lanchester, Thomas Gomez, Dorothy Patrick, Basil Ruysdael, Dooley Wilson, Regis Toomey, Mike Mazurki, Henri Letondal, Walter Baldwin, Tim Huntley, Virginia Keiley, Louis Jean Heydt, Patti Behrs, Louise Colombet, Georgette Dunne, Yvette Renard, Loulette Sablon, Marion Martin.

CREDITS: Producer, Samuel G. Engel; Director, Henry Koster; Screenplay, Oscar Millard, Sally Benson; From a story by Clare Boothe Luce; Music, Cyril Mockridge; Musical direction, Lionel Newman; Orchestrations, Maurice De Packh; Edward Powell; Photography, Joseph La Shelle; Art, Lyle Wheeler, Joseph C. Wright; Sets, Thomas Little, Paul S. Fox; Editor, William Reynolds; Sound, Bernard Freericks, Roger Heman.

DIRECTION: Excellent. PHOTOGRAPHY: Fine.

LOOK FOR THE SILVER LINING

with June Haver, Ray Bolger, Gordon MacRae, Charlie Ruggles.

Warners (Technicolor) 106 Mins.

EFFECTIVE ENOUGH CINEMATIC BIOGRAPHY OF MARILYN MILLER TO ADD TO THE COLLECTION OF FAMOUS NAMES IN SHOW BUSINESS. PLAYED WELL, SPIRITEDLY.

Adhering to the standard show business success story pattern generally, the contribution offered here by Warners to the biographical collection of famous names in show business concerns the rise and career of Marilyn Miller.

Title role is played with spirit by June Haver whose capable talents in the songs and dances divisions are pleasantly displayed. Her interpretation of the late Miss Miller is stalwartly supported by Charlie Ruggles, as her father, Rosemary DeCamp, her mother, and the Wilde twins, Lee and Lynn as her sisters. Ray Bolger carries considerable of the entertainment.

Resorting to flashback treatment the plot depicts Miss Haver getting ready to open a revival of "Sally" in Boston in 1930. A caller presents her with an old poster from the days when she and her family were a vaudeville act. Miss Haver is not quite up to the strain of a rehearsal and she rests while contemplating the poster and there the story comes into focus.

The story attempts to delve into the human interest-family aspect of theatre life utilizing a routine collection of fabricated incidents upon which to mount the career of the onetime Ziegfeld luminary and her rise to the top rung of musical comedy stardom.

It is brought out that Donahue was the encouraging factor in her rise. Like other cases the screenplay has the big chance come to Miss Haver when she is appearing in London where she is signed for Broadway.

Her romantic life from adolescent enchantment with Bolger to the tragic death of her first husband is covered. At the conclusion she is married to a railroad magnate and has been warned by her doctor to quit show business since her heart will not stand up under the strain.

CAST: June Haver, Ray Bolger, Gordon MacRae, Charlie Ruggles, Rosemary De Camp, Lee Wilde, Lynn Wilde, Dick Simmons, S. Z. Sackall, Walter Catlett.

CREDITS: Producer, William Jacobs; Director, David Butler; Screenplay, Phoebe, Henry Ephron, Marian Spitzer; Story, Bert Kalmar, Harry Ruby; Photography, Peverell Marley.

DIRECTION: Effective. PHOTOGRAPHY: Good.

ANOTHER SENSA
ON THE SHOW

TIONAL POSTER MANSHIP ROAD!

—And hot on the heels of "MIGHTY JOE YOUNG," that razzmatazz special of specials that's pumping new blood into show business everywhere... ANOTHER off-the-beaten-track attraction to make everybody in America more show-conscious than ever!... "Savage Splendor," the picture that set a new all-time boxoffice high for RKO in its World Premiere weeks at the Stanton, Philadelphia... "Savage Splendor," the greatest aggregation of wild animal thrills since Frank Buck brought back his first tiger... "Savage Splendor," the picture that shows Africa ablaze IN COLOR FOR THE FIRST TIME!... "Savage Splendor" — the big new-season thriller that excites your show instinct and stirs that urge to climb up on the bandwagon and put your theatre back on the showmanship map!

RKO RADIO PICTURES

A Friend Passes

Variviews

We Shall Miss Gus Soloway

The sudden passing of Gus Soloway at the age of 35 was a great shock to many beside his family and his partners, Frank and Barney Goldhar, with whom he was as a brother. For few were so well loved as Gus, a person as generous as he was gentle.

No better friend, nor one more devoted to his obligations, is left among us. Gus did his share and more in everything with which he sympathized—the Variety Club, the University Synagogue, community campaigns and so on.

Envy was as alien to his nature as quiet humanity was part of it. The closest he came to real anger was annoyance at some obvious unfairness. You could not know him but that you were drawn to greet him first almost every time, no matter who was in the crowd or how many.

Although he was laid away the day after he passed on, the sad news brought hundreds to the services. To all of us his going, so unexpected and so inexplicable, is a shock that leaves a lasting ache in the heart.

Really and truly, Gus Soloway was possessed of a nature that is too rare in the go-getter world of today. That one so rich in character departed so young is indeed sad for those whose lives were brightened by his presence and enriched by his friendship.

Who among us is not much, much poorer for his leaving?

Things to Think About

Too rare in this age of toadies, bullies, moral cowards, inherited independence, underpaid junior executives and overpaid senior executives are — if you ask me — men who will stand on principle. I'm beginning to think there aren't enough of them. Maybe it is the cartelized interdependence of certain industries which makes it so. Who knows but what this period in the life of Man may be known in the future as the Age of the Yes Man? Great physical courage is common when called on to defend the moral principles that make up the ideology of Democracy. But fear of the loss of one's livelihood, rather than conscience, makes cowards of us all. All this becomes plainer as a result of reading a very interesting first novel issued by Harper's, "The Big Wheel" by John Brooks. It treats with the moral conflicts of writers who work for a magazine such as Time, whose review of the book I await with almost indecent eagerness.

To a friend in doubt: "Whoso would be a man must be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of our own mind. Absolve you to yourself, and you shall have the suffrage of the world."—Ralph Waldo Emerson.

The City of Toronto ought to be ashamed of the condition of Chestnut Street pavements. You dipsy-doodle over them . . . **The reissue rash** makes me envious of the people who are seeing such pictures as The Search and Blue Skies for the first time — and seeing them on a double bill at about a quarter of the original cost of viewing them . . . **"Nip Flood of Bogus $10 Bills,"** stated a headline in the Globe and Mail, paper of that picky prose purist, J. V. McAree. How do you nip a flood? . . . **In the current** Atlantic Monthly Gilbert Seldes makes out quite a case for the boxoffice appeal of the scorned "serious" film, such as The Treasure of Sierra Madre and Johnny Belinda. "Now that the mass audience has failed to support the mass movie sufficiently," he writes, "the industry may yet find its salvation in those whom it has for two generations contemptuously turned over to foreign competition."

In My Dash-and-Dotage

The Tely's Stan Helleur went after Hollywood press agents for the "ill-advised" comments of Corrine Calvet, Paramount star, about the difference between Americans and Canadians. She favored Canadians but Stan pointed out that we resent it when anyone tries "to make time by knocking the U.S. on the misunderstanding that we like it." Miss Calvet should have been allowed to form her own opinion. The next day Helleur said he didn't mean Win Barron and Jim Cameron, who handled Calvet's Toronto visit. He praised their good sense and helpfulness.

Joe Marks of Selznick-Alliance is thrilled at the public reaction and the boxoffice business of The Fallen Idol, which is booming along at the University and Eglinton . . . **Jack Lait,** Winchell's sub on the NY Mirror, insists that Paramount's The Heiress is a better film than those two Academy winners, Best Years of Our Lives and Mrs. Miniver . . . **Harold King of Cardinal** is on his back in Wellesley Hospital but phoning bookers for dates. Won't be down on the job even when he is lying down.

There are Sunday movies in Toronto. The Indian Government Trade Commissioner threw a three-and-a-half hour free show for press and public at the University. India has a vast movie industry . . . **John O'Hara's** latest book, "A Rage to Love," is banned but such titles as Call House Madam and The Lost Virgin can be picked up on any pocketbook stand . . . **Kingston Whig-Standard** recently wrote a tribute to "the late Sir Harry Lauder," who is still with us. And the Montreal Standard, in a story about the Quebec censors, referred to "the late Will Hays," who is not gone but retired.

Failures of Science: Zippers that you can't put back on the track . . . **Fox has reissued** State Fair, musical love story of a prize boar. Maybe it should have changed the name to Swine, Women and Song . . . **A well-known** lad-about-town, dunned by a persistent and indignant creditor, answered with an air of outraged innocence: "Show me one creditor I've paid and I'll pay you!" . . . **Canadian** Motion Sound Company, the 16 mm. projector company of Ray Allen and associates, is striding along after limping for several years.

Harry Bercovitch of Regina in town for the wedding of his son, Murray, to Esther Green. Harry was chairman of Regina's reception committee for the visit there of Toronto's Mayor McCallum and party . . . **Ted Reeve** of the Tely reports that the score of the sports scribes who viewed the Stratton Story call that MGM pic "the best baseball picture screened since Joe E. Brown was in The Big Time . . . **A drunk stopped** a passerby and asked the way to the nearest Alcoholic Anonymous office. "Are you going to join?" the passerby asked. "Naw," answered the drunk. "I'm gonna resign."

A refugee professor ordered figs and cream and got figs covered with cream. He pointed out that he had ordered "figs and cream," not "figs with cream." The waitress insisted they were the same thing. "Madam," the professor said in his coldest tones, "would you say a woman and child were the same as a woman with child?"

Benny the Tout, known as the toughest-luck guy in the racket, disappeared from his horsey haunts and clients and colleagues began to worry as the days went by. Information was sought from the police but all they could do was to call attention to a number of unidentified bodies at the city morgue.

One of the boys went to the morgue. An attendant lifted the sheet off the face of one corpse, then another and another. Each time the seeker said no. The attendant tried once more.

"That's him," said the seeker. "Poor Benny — ran fourth again."

— Short Throws —

PUBLIC, press and radio beefs at the showing of ad films are growing in theatres and it is no secret that circuits and others are worried about them. Ontario exhibs' association can't see them at all.

EDITORIAL in the Toronto Globe & Mail remarks that it can see no valid reason why the grandstand show at the CNE cannot be a Canadian effort. It claims that most patrons were highly impressed by the production numbers, which were staged with Canadian talent by Leon Leonidoff, who for several years lived in Toronto. The editorial goes on to say that with a guarantee of half the grandstand revenue, which would amount to over $150,000; with plenty of time for preparation; and with a producer of Leonidoff's stature, it is possible to create a suitable show that "might surprise the doubters, Mr. Elwood Hughes included." Hughes is general manager of the CNE.

SECOND anniversary of its opening was celebrated recently by the 404-seat Norgan Theatre, the only one in Palmerston, Ontario. The Norgan was built by George W. Norgan, a former resident of Palmerston, and given to his home town. It is operated by Foto-Nite and one of the stipulations made by Norgan was that the admission charge for children at matinees was to be no higher than five cents.

A 20-STORY television centre, costing $9,000,000, will be built in the heart of Manhattan, between 51st and 52nd Streets. Designed especially for video, the structure will be just north of New York's theatre section.

COUNCIL of Ormstown, Que., after hearing large delegations, has decided to hold a vote of the people to decide on the request that Sunday moving picture shows be permitted. J. Faubert, who made the request, wants to build in Ormstown but does not think operation will be profitable unless Sunday performances are allowed and will not start until that is assured.

EFFECTIVENESS of trade paper advertising was praised by Andy W. Smith, Jr., 20th Century-Fox sales v-p, in aiding the company's four-month sales drive get under way with a record number of bookings for the first week. "I believe," he said, "this is the first time that tradepaper advertising has been so effectively used to disseminate among exhibitors useful information and booking data. Experience has taught me that the quickest and most effective way of contacting exhibitors is through the tradepaper columns."

BRITAIN'S first Variety Club gave a show known as Midnight Matinee to benefit the National Playing Fields Association. Show world biggies attended the first meeting recently.

DAVE COPLAN, who used to manage UA in Canada and Britain, and associates have purchased International Film Renters in London and acquired the Film Classics franchise. He'll be general manager, while Major Andrew Holt will be chairman and Sir Sidney Clift will serve in some capacity.

SOAP OPERAS keep the divorce rate down, A. D. Dunton, head of the CBC, told the Royal Commission. He claimed a competent psychiatrist was the authority for the statement.

TORONTO Board of Control recently recommended to City Council that it ask the Ontario Government for a larger share of the amusement tax for hospital purposes, inasmuch as Toronto contributes the greater share of the amusement tax. The recommendation coincided with an appeal by the Ontario Hospitals Association for a larger grant from the government, or the city, or both, to meet the increased costs of caring for indigent patients, to which the hospitals claim they lose approximately $5 per patient per day.

MARY PICKFORD will attempt a comeback this Fall with a network radio show advising women listeners on the pursuit of happiness. The Toronto-born star of the silent screen, who is partners with Charles Chaplin in United Artists, may later appear on television.

DECONCENTRATION, within 18 months, of the Reich-owned film monopoly, UFA, has been ordered by the British and USA occupational authorities in Germany. Move was made "to foster a sound and democratic and privately owned motion-picture industry in Germany, so as to preclude excessive concentrations of economic power."

INCREASE of $54,003 in the amusement tax collected in Alberta in the three months ended June 3rd, 1949, over the same period in 1948, was reported in the interim statement of the provincial treasury. Higher revenue was ascribed by the report to raised admission charges and greater attendance. An over-all cash surplus of $5,230,042, $2,945,183 more than in 1948, was shown in the statement.

QUITE A STORY in the Vancouver Sun by Clyde Gilmour about Hector Quagliotti-Romano, 74-year-old owner and operator of the Colonial, his since 1914. "Quag" got into the game in 1911 when his brother Larry opened the Romano in what had been an old building and hired him as manager.

SUDBURY Daily Star suggests that "the Porcupine Chamber of Commerce give careful thought to proposed co-operation with a Hollywood film company" for the making of a picture on highgrading. It feels that it "has been a little hasty in offering assistance to immortalize crime."

WB wants to shoot much of the film in Timmins and Niagara Falls.

SUZANNE CLOUTIER, attractive daughter of Edmond Cloutier, Canada's King's Printer, will be Orson Welles' leading lady in Desdemona, which he is producing in Italy. She had appeared in one Hollywood film, then gone to France where she had made several French films.

CANADIAN Finance Minister Douglas Abbott talked straight to the USA at the recent dollar conference which he participated in with the American Secretary of the Treasury, John W. Snyder, and Sir Stafford Cripps. He believed, he said, that conditions require adjustment of USA tariff and economic policies.

It is heard unofficially that the Canadian motion picture industry's position with regard to remittance of dollars to the USA will come up again shortly at a conference in Ottawa of Eric Johnston of the MPAA, J. J. Fitzgibbons of the Canadian industry, Abbott and the Hon. C. D. Howe, Minister of Trade and Commerce.

The Canadian Co-operation Project was undertaken 18 months ago as an alternative to freezing of remittances. It was to increase tourist dollars via USA screens.

WASHINGTON despatch states that about $25 million of USA blocked dollars in Britain had been spent one way or another by American film companies out of an estimated $50 million.

ODEON Theatre, Toronto, which opened with pomp and plush a year ago, celebrated its anniversary with a party featuring Olsen & Johnston, cowboys, midgets, etc. A large birthday cake was cut, with replicas delivered to columnists.

ERNIE WARREN
Named Ottawa city supervisor for 20th Century Theatres by M. L. Axler, theatre operations chief.

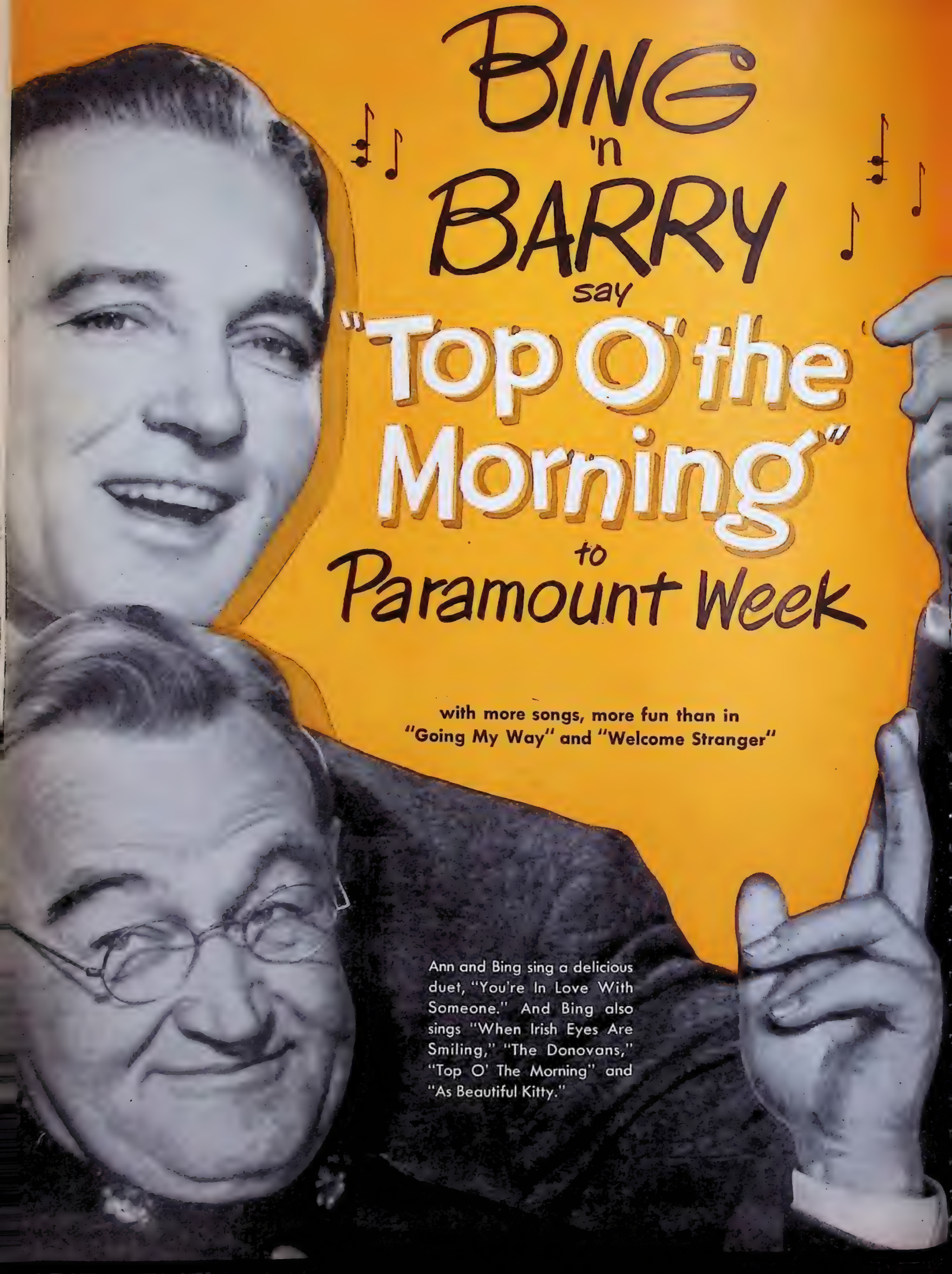
RECORD booking has been set for J. Arthur Rank's Frederic March starrer, Christopher Columbus, which will open simultaneously in 26 USA cities on the October 14th national holiday, Columbus Day. This is the first time that such a mass premiere has ever been set for any film from Great Britain.

BRENT KELLY, 25, Canadian army veteran and in the film industry for 12 years, is the new manager of the Odeon-Fraser Theatre in Vancouver, which reopened recently after extensive alterations.

MARQUEES of most theatres on Yonge Street in Toronto will have to be removed to allow for placing of soldier beams to support the roadway and sidewalks while the rapid transit system is built under the street. First theatre marquee and sign to be dismantled was Loew's.

"ASSAULT and battery seems to have become Hollywood's trademark," the Toronto Saturday Night quotes a British film critic as saying and adds that of six current films discussed by the critic, three were full of violence and killing, one was "a film dedicated to brutality," the fifth was a light romantic drama that contained a torture chamber and the last one ended with an elaborately-prepared suicide. The article goes on to theorize that so much mayhem on the screen may well result in violence in real life.

TEN THOUSAND persons are employed by the Egyptian movie industry, which started in 1928 with A Kiss in the Desert, a poor imitation of Rudolph Valentino's The Sheik, made by what later became Egypt's first official film company — Condor Films.


BING
'n
BARRY
say
"Top O' the Morning"
to
Paramount Week
with more songs, more fun than in
"Going My Way" and "Welcome Stranger"
Ann and Bing sing a delicious duet, "You're In Love With Someone." And Bing also sings "When Irish Eyes Are Smiling," "The Donovans," "Top O' The Morning" and "As Beautiful Kitty."

TOP O' THE INDUSTRY

is Bing's tuneful show that launches Paramount Week and starts the four whirlwind-windup months in the history-making Gold Rush of '49. Ten terrific attractions still to come before '50, led off by . . . . . .

"PARAMOUNT'S GROSS-INSURANCE TEAM IN THE FILM THAT SHOULD MOP UP."

—Says Daily Variety Because:

"This picture is one of the best of Bing's recent entries."
—Boxoffice

"Blyth is appealing and Barry shows off better than he has since 'Going My Way'."
—Variety

"A suspenseful story makes this top entertainment."
—M. P. Herald

"Its irresistible airs are destined for nationwide humming."
—M. P. Daily

starring

BING CROSBY · ANN BLYTH
BARRY FITZGERALD · HUME CRONYN

Produced by
ROBERT L. WELCH
Directed by **DAVID MILLER**
Written by Edmund Beloin and Richard Breen · Lyrics by Johnny Burke · Music by James Van Heusen

EVEN THE TRAILER IS VERY SPECIAL —WITH BING AND HIS 4 SONS —an entertainment-plus for this very special show. You'll want to run it early and often!

WB Schedules 100 Features

With 59 properties already completed, in work and earmarked for future production, Jack L. Warner, executive producer, stated that he sought to line up 41 more stories for the cameras with a view to giving the Warner Bros. studios a total schedule of 100 motion pictures.

Warner's stated aim in shooting for the century figure is the result of the proved pre-planning policy inaugurated some time ago with the studio's activity operation hitting the current 59 for a ten-year record.

The Warner operation, carefully projected and already more than half completed, is based on the idea of covering every type of entertainment motion picture with as many varied starring combinations as possible. The idea is to avoid any possibility of falling into repetitious casting patterns and to provide fresh provocative player combinations instead. The plan also embodies the aim to film as many different kinds of pictures as possible so that there will be no possibility of falling into sameness or getting caught in overplayed cycles.

"Warner's will continue its original policy of getting to the country's theatres with the first of the latest," the studio executive said. "Our pattern will be no pattern. Formulas are fine in chemistry but they are deadly in entertainment. When we saw the trend of things after the war ended we began our revision of operations and approach. The entertainment business has become genuinely competitive. It is impossible to compete when the same thing is done over and over again.

"With a bank of 100 different stories utilizing the fullest possible star strength, Warner Bros. will be able to deliver to exhibitors and public a stream of high-powered, attractive, versatile entertainment. We are committed to a policy of delivery, not daydreaming. Fine phrases are out. We're down to earth. We know where we're going and where the exhibitor who plays our product is going.

"Don't believe that the figure 100 means sacrifice in any department. Every necessary day and dollar will be used to make the kind of pictures we're doing, pictures that will have the qualities of 100 per cent entertainment The fact of the matter is that an active schedule of 100 gives a studio like ours the flexibility its huge facilities make possible. Our production pace will be steady. We will maintain a large backlog of important, available product. Releases will be scheduled to capitalize on all the attributes we're giving our product."

Warner pointed with pride to the record of business being done by the company's product week after week in every type of situation.

"When we said we were geared to go we knew what we were talking about. We have had the highest-powered group of releases in our history out since the first of July—The Fountainhead, Look for the Silver Lining, The Girl From Jones Beach and It's a Great Feeling. That group is an exhibitor's delight. This is not pre-game boasting, simply fact based on delivery and performance at the boxoffice.

"Coming releases are of comparable calibre. Again that is not pre-game chest-pounding. We base that on exhibitor and press and prevue audience reactions."

Assigned To Script

Charles Hoffman has been assigned to write the screenplay of Warners' Let's Get Married.

ECHOES and REFLECTIONS

'Master Minds' and Moving Pictures

During his speech before the National Congress of Parents and Teachers in St. Louis, Missouri, Eric Johnston made some interesting observations about film criticism in the United States. Canada also has its share of the "intellectual snobbery" to which he refers. Said Johnston:

I'm ready at the wink of a lens to listen to the man who's seen a certain picture and for reasons of his own just didn't like it. Or perhaps he doesn't like a certain type of picture. Either way, it's valid criticism. He went to the theatre and saw the picture. He has the same rights as the fan in the baseball park who criticizes the umpire or a player. More than that, his kind of criticism can be a whetstone if creative effort gets a little dull around the edges, and all creative effort sometimes does. His kind of criticism makes for better movies.

He's our public, and we've taken soundings of public opinion; he likes 75 to 80 per cent of the whole picture crop. He rates them as good to excellent; the other 20 to 25 per cent he thinks are fair to poor.

That's a handsome batting average, and it's around that statistical fact that much of the invalid criticism rides a noisy merry-go-round.

Intellectual snobbery prompts a large slice of invalid criticism. It looks down its haughty nose at the motion picture sheerly because it is so popular a form of entertainment. For the same reason, it sneers and snickers at magazines with circulations in the millions; and a best-selling novel is ipso facto a literary turkey in its eyes.

The movies, says the intellectual snob, are puerile, artificial, superficial. They are so much hog-wash. But it's a kibitzing kind of criticism, and that's why it's so utterly invalid. I have a stock answer when I'm backed into a corner by an intellectual snob. I merely ask him just what motion pictures he has seen of late, and for him that is a squirmy question.

He hasn't seen any, or at most a very few. He wants to ride his merry-go-round of criticism for free. He is bursting with opinions about a product he hardly ever sees and therefore doesn't know or understand. It wouldn't surprise me if he had seen nothing more recent than The Great Train Robbery or The Birth of a Nation.

Some day he may wake up to the fact that he's still living in the pseudo-sophisticated days of the early nineteen twenties when it was the fad to ridicule almost all American institutions. The movies have survived and flourished, but the pseudo-sophisticate has been overwhelmed by a new and more powerful appreciation of America and its institutions.

I think it's a frightfully interesting thing that a reviewer can sometimes ruin a stage play with a single damning paragraph, but all the hoity-toity noses and the bilious sounds of intellectual snobbery can't hurt a motion picture if the public likes it.

Our 'Strangest Movie Theatre'

Movies no longer end where the trail begins. Just how true that is may be realized by reading "Cross Lake Indian Groups Become Business Tycoons," a news story which appeared recently in the Northern Mail, newspaper of The Pas, Manitoba. It is now well known that trade follows the film but the article indicates how both can be interwoven. Read it with a nod of appreciation to that paper:

"Canada's strangest movie theatre, at remote Cross Lake, 160 miles northeast of The Pas, is operated by the 'Company of 20' — a group of Indian trappers which has demonstrated modern business methods to scattered neighbors and aroused admiration of most northern trappers.

"If plans mature to incorporate a fur dealer's license in their expanding business the theatre customers will be able to buy a season's ticket for a muskrat pelt.

"The unique business venture started last summer, when 20 Cross Lake Indians pooled their share of a 10,000 muskrat catch on the Minago River, which flows into Cross Lake. While other Indians bought outboard motors and canoes, this group of men pooled their income to erect a log building, and purchased a motion picture projector.

"The long winter nights boomed their business and the returns were re-invested to expand the motion picture business to include a small refreshment concession. Indians could munch peanuts, popcorn and other white-man's delicacies while they watched their favorite wild west show — in fact wild west shows find an appreciative audience here.

"Then the returns from the double investment were put into a nearby store, so that Indian trappers from outlying districts could buy necessities as well as their favorite pleasure. Now the 'Company of 20' is applying for a fur dealer's license so that their neighbors can do business with them without the medium of money.

"Incidentally last year's record muskrat catch on the Minago River spelt comparative prosperity for Cross Lake's residents and marked an improvement in the lot of the natives. Four years ago half the furrish waterway was held by white trappers, but the Manitoba government traded registered lines elsewhere for white holdings near Cross Lake, or bought outright the white trapping rights.

"This year there is heavy beaver sign, and the 'Company of 20' and the Cross Lake area as a whole is looking forward to continued prospertiy."

EYES GROW BIGGER AND BIGGER!

THE INDUSTRY WATCHES AS M-G-M's HIT PARADE ROLLS ON!

There has never been anything in the industry to compare with the consistent run of fine attractions from the Friendly Lion! We refused to hold back our Big Ones all Summer long! And now we're launching your Fall Season with even Bigger Ones!

"MADAME BOVARY" (gold-digger)
She's taking over the Capitol, N. Y. and everywhere. Cosmopolitan Magazine's "Picture of the Month", greatest woman's picture in years!

"IN THE GOOD OLD SUMMERTIME" (records go boom)
Radio City Music Hall sets new records as M-G-M's Technicolor musical beats the heat. Here's another Coast-to-Coast winner!

"THAT MIDNIGHT KISS" (can't miss)
Preview crowds in N.Y. duplicate Coast reaction in cheering another big M-G-M Technicolor musical. Watch for the screen's newest singing star!

"THE RED DANUBE" (to the box-office)
M-G-M Previews are the talk of the film colony. One Big One after another. Here's truly great entertainment packed with stars in action. It's coming to join your Fall Parade of M-G-M Hits!

"THAT FORSYTE WOMAN" (what a cast!)
A BIG All-Star production and Technicolor too. The famed novel at last on the screen (based on "The Forsyte Saga") in a magnificent M-G-M attraction.

"INTRUDER IN THE DUST" (a must!)
History was made at New York theatre preview when audiences predicted it will be one of the screen's all-time great! Something to watch for!

"SCENE OF THE CRIME" (cops the coin)
Just what they want for absorbing summer fare. Fast-moving detective drama is bait for the fans! Consistent grosser in all spots.

"BATTLEGROUND" (Biggest since sound!)
Long in advance of release, its previews in Los Angeles and New York have brought it unprecedented acclaim! Academy Award stature!

THE GREAT DAN PATCH
1:55 Mile

A sure winner then . . .

A SURE WINNER NOW!

W. R. Frank presents

Your heart will race with every pace of ...

"THE GREAT DAN PATCH"

OFF TO A FLYING START WITH OVER 300 JULY-AUGUST PREMIERE ENGAGEMENTS!

1400 HARNESS RACING MEET TIE-UPS 'CROSS COUNTRY IN NEXT FEW MONTHS!

"Everyone will enjoy it. Action, thrills, excitement should bring profitable B.O.!"
—Hollywood Reporter

Parents' Magazine Medal Award says:
"Clean, refreshing, genuine, exciting!"

W. R. Frank presents

"THE GREAT DAN PATCH"

starring
DENNIS O'KEEFE · GAIL RUSSELL
RUTH WARRICK · CHARLOTTE GREENWOOD
with HENRY HULL · JOHN HOYT
Arthur Hunnicutt · Clarence Muse

Written and Produced by JOHN TAINTOR FOOTE · Executive Producer W. R. FRANK
Directed by JOE NEWMAN

A sure record-breaker thru UA!